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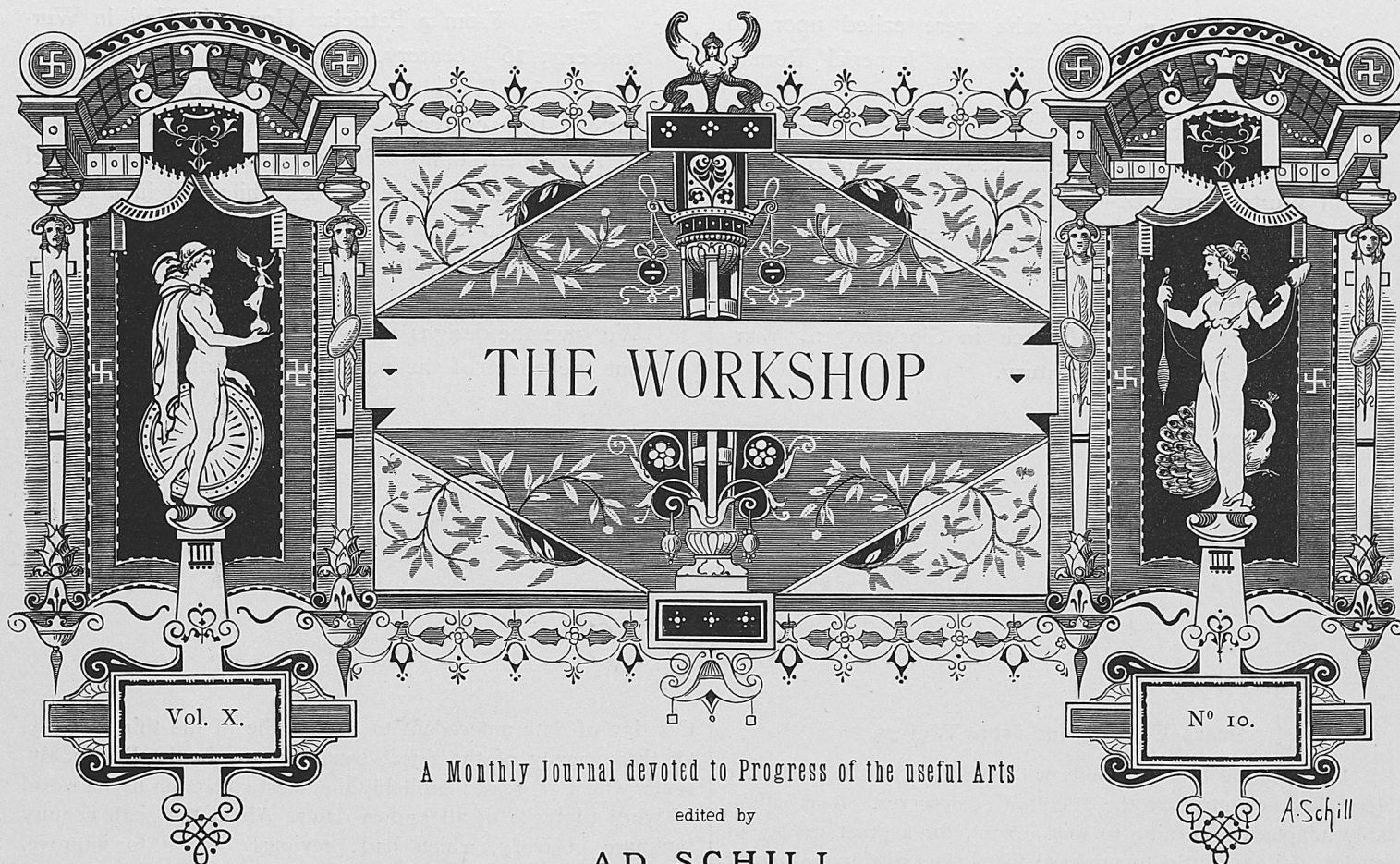
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EXPLANATION OF THE PLATES.

Plate 73. — Clock in Carton-pierre by H. Pallenberg in Cologne.

The case of this clock, 1,22 m. to 0,65 m., is executed in wood and carton-pierre, and shows copper bronze imitation polished, the dial-plate being silvered, the hands gilt.

Plate 74. — Enamelled Jewelry Box and Door Handles, by Ravené and Sussmann in Berlin.

Referring to Plate 17, Part 3, we represent here some objects in enamel treated in the same way as described above.

Plate 75. — Ornamental Devices for Ceiling Painting; designed by A. Schill in Stuttgart.

Intended for the ceiling of a small room, figs. 1 and 2 show middle and corner ornaments of ceiling border; fig. 3 ceiling flower and fig. 4 frieze below cornice. Ground colour of ceiling light buff, scroll ornaments variegated, forming, as in Pompeian painting, transition between deep coloured tints. The vases in figs. 1 and 2 with acanthus ornament and central flower in fig. 3 are painted in bronze gilt, the pictorial subjects in fig. 1 and in the medallion fig. 3 in low relief, the conventionalised foliage and flowers variegated with coloured outlines, the ornaments showing throughout flat treatment.

Plate 76. — Sofa and Arm-Chair; designed and manufactured by Mazaroz in Paris.

Plate 77. — Fire Screens in Enamelled Sheet Iron; from the designs of Girard and Rehlender, Archts., by R. Kitschelt in Vienna.

The sheet iron is stretched between iron pipes, the foot cast iron.

The pendant ornament in fig. 1 is perforated metal with cast palmettes and drops, in fig. 2 fringe work.

The colours in fig. 1 are brownish yellow, white in white and black in black, in fig. 2 variegated on black ground, the framework and feet gilt.

Plate 78. — Carved Wash-hand Stand; from Ueberlingen. German.

This interesting piece of ancient furniture, according to the date inscribed in the frieze under the cornice of 1597, is designed and executed in the best style of German Renaissance. The structure and arrangement of the pedestal with basin, the tin water vessel in the niche and the corbelled out upper part are perfectly appropriate and pleasing. The movable metal bracket on one side serves for the hanging up of towels.

Plate 79. — Antique Roman Marble Vase; from a Plasters Cast drawn by Prof. C. Riess in Stuttgart.

This magnificent Vase was excavated in Italy at the beginning of this century and soon afterwards purchased for some private Collection in England.

We represent two views of this Vase in order to show in all its development the interlacing of the ornament in low relief, which covers the body of the vase, enriched by some figures in unsymmetrical but very graceful arrangement. To judge by the ornamental treatment, the work may be attributed

to those Grecian artists who were called upon to contribute to the glorification of Imperial Roman luxury.

Plate 80.— Patterns of Tiles in Burnt Clay. German.

Fig. 1. From the Benedictine Monastery of Hirschau in Wurtemberg; 14th century.

Fig. 2 and 3. From Steingaden Abbey in Bavaria, now in the National Museum in Munich; 15th century.

Fig. 4. From the Church in Sindelfingen, Wurtemberg; end of 12th century.

Fig. 5. From a Patrician House in Hall in Wurtemberg; 16th century.

Fig. 6. From the Benedictine Abbey of Weingarten; 13th century.

A wooden stamp which bore some design in relief was impressed upon these tiles while still in a plastic state, so as to leave the ornamental pattern in *cavetto*. Into the hollows thus left on the face of the tile, clay of another colour was frequently inlaid or impressed. We give the designs in two shades in order to bring out the effect of the pattern in two different tints.

VARIOUS.

Brass Coating for Iron Wares.

The coating of iron goods with brass, according to Herr Hess, has not attracted the attention it deserves. It is admirably adapted, according to this author, for a great variety of articles of iron, partly to preserve them from rusting and partly to beautify them and enhance their value, and among the objects for which it will be found suitable may be enumerated: ordinary keys, door-bells, furniture springs, cast door-plates and signs, statuettes, certain kinds of hollow ware (if tinned inside and brassed outside they present a fine appearance), smooth turned door knobs, nails, wire, &c., used by cabinet makers, &c. The process is as follows: The first step is to thoroughly cleanse the articles, either by means of emery, or by laying them over night in a weak bath of sulphuric acid. They are then to be washed off with water, a weak soda solution, and then immersed as the cathode of a bath consisting of 2½ parts of sulphate of copper, 20 parts of sulphate of zinc, and 45 parts cyanide of potassium, in 300 parts of water. The anode should be two plates of zinc and copper of equal size. The color of the resulting brass coating may be modified by varying the depth of immersion of one or other of the plates. The galvanic current should be a strong one, and the liberation of hydrogen bubbles on the object to be brassed should be plentiful. It is important, however, to note that the objects should be first coppered to insure a strong attachment of the brass coating.

American Art Journal from Metallarbeiter.

Carvings in Ivory.

Carvings in ivory are frequently mentioned in the Bible, but no examples of the Judaic period have come down to us. Some examples, however, of Assyrian workmanship are in the British Museum, and in all these specimens the spirit of the design and the delicacy of the workmanship are equally to be admired, as their discoverer, Mr. Layard, says of them. Among the Greeks, carving in ivory was carried to great perfection, especially in their noted chryselephantine works. The most celebrated statue of this combination of gold and ivory was Minerva in the Parthenon, by Phidias, which stood about forty feet high. Early Roman work was very similar in feeling to Greek, possibly because the artists in ivory were Greeks; but from the time of Augustus, the art of carving in ivory declined perceptibly. In the British Museum, and in the Liverpool collection given by Mr. Meyer, are many examples of these periods, of various degrees of excellence. Coming to the early Christian epoch, we find the first examples of those ivory tables so well known under the names of diptych and triptych and polyptych, according as there were two, three or more leaves to the table. Earlier examples are recorded in Homer, Juvenal, and other writers, but we do not meet with any remaining to

this day of date antecedent to the middle of the third century. Of these, many of the finest examples are in the British Museum, which possesses probably the finest collection in the world of ivory triptychs of all known dates. About the sixth century sculpture in ivory, which had previously begun to improve, again sensibly declined. Correctness of form was replaced by that angularity of outline and depth of shade so peculiar to Byzantine work. At the middle of the eighth century the iconoclasts in their rage against idolatry destroyed everything artistic which bore any human similitude; during the destruction, which lasted over a hundred years, most of the finest pieces of early workmanship were irretrievably lost. This wanton ruin drove the greater part of the artists in ivory to the great empire of the West, where they were patronized by Charlemagne and his successors.

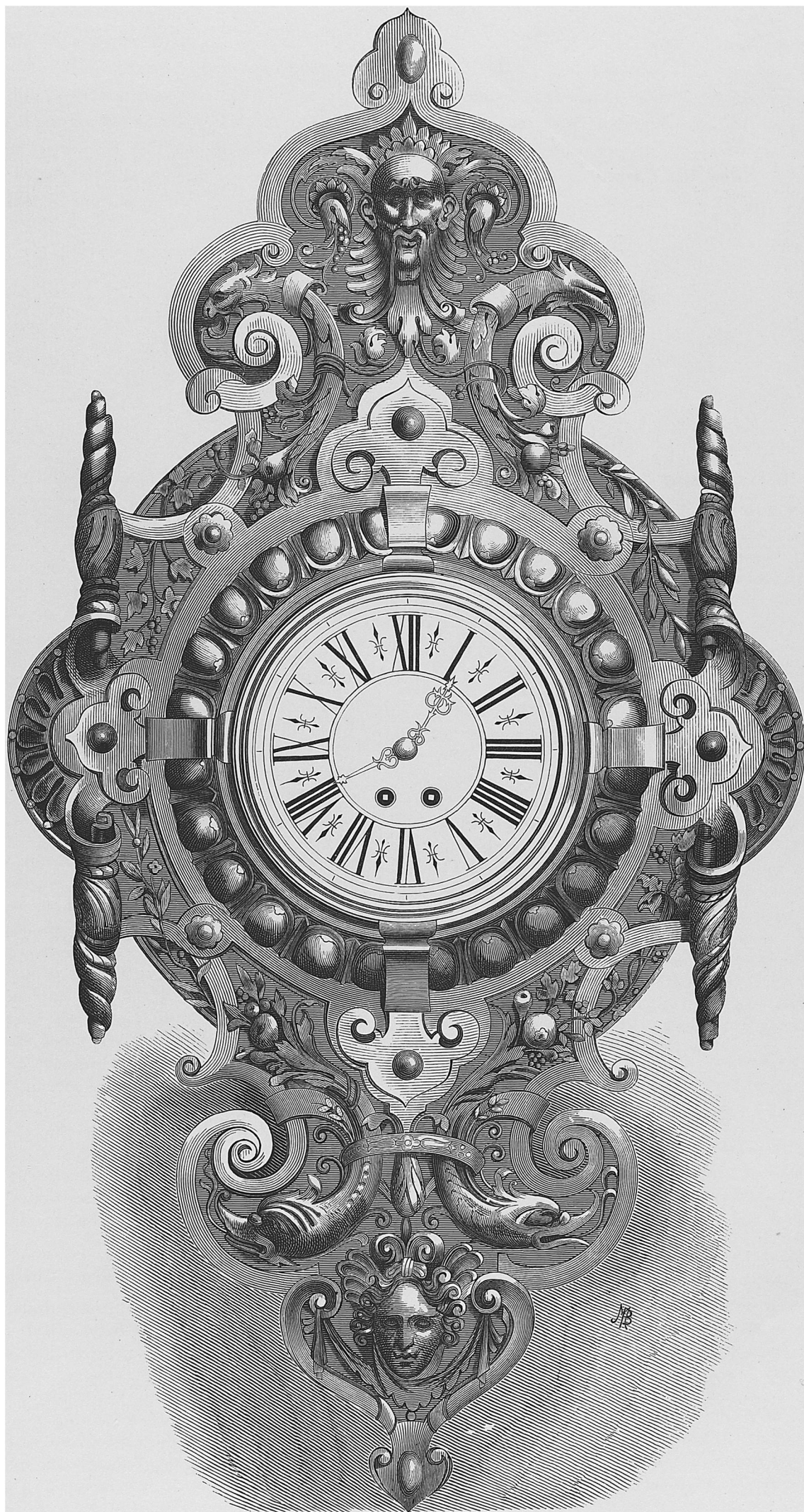
As time went on, crucifixes, statuettes, triptychs, diptychs, and other portable helps to private devotion were made in ivory in great quantity; a consequence, probably, of the repeated travels of men to the East during the Crusades. The term triptych, for religious tablets composed of a centre-piece and of one wing on each side, sufficient in width when folded to cover the centre, is commonly used in the description of various collections of ivories, because, whether or not exactly right, it is perfectly well understood and fully explains itself. There are in many museums numerous examples of caskets, crooks, and other carvings in bone and ivory from the date of the fall of the Eastern Empire till the replacement of Gothic by Renaissance art. Tooth-combs were, in mediæval times, objects on which much art feeling was displayed; many of the finest specimens of ivory and bone carving which have been left from the Dark Ages consist of these now despised articles, but which in those days were of sufficient value to be enumerated in the inventories of property in the possession of the richest families.

American Art Journal.

Metallic Fire-Proof Curtain.

For theatres a fireproof curtain is made in corrugated plate by Voss, Mitter and Co., of Berlin. It is being fitted to the theatre in Dresden, now rebuilding after destruction by fire. Exposed to heat a brisk circulation of air is set up in the sections of tubes formed by the corrugations, the heated particles ascending, and colder particles flowing in to supply their place. The latter keep down the temperature so considerably that a sweating breaks out in the plate of which the curtain, or shutter, as it is, strictly speaking, is composed. The shutter made for the Dresden theatre is 40 feet high and 46 feet wide. The method of riveting the plates of which it is composed, and of raising and lowering it, are the subjects of patents taken out by Mitter.

Iron.

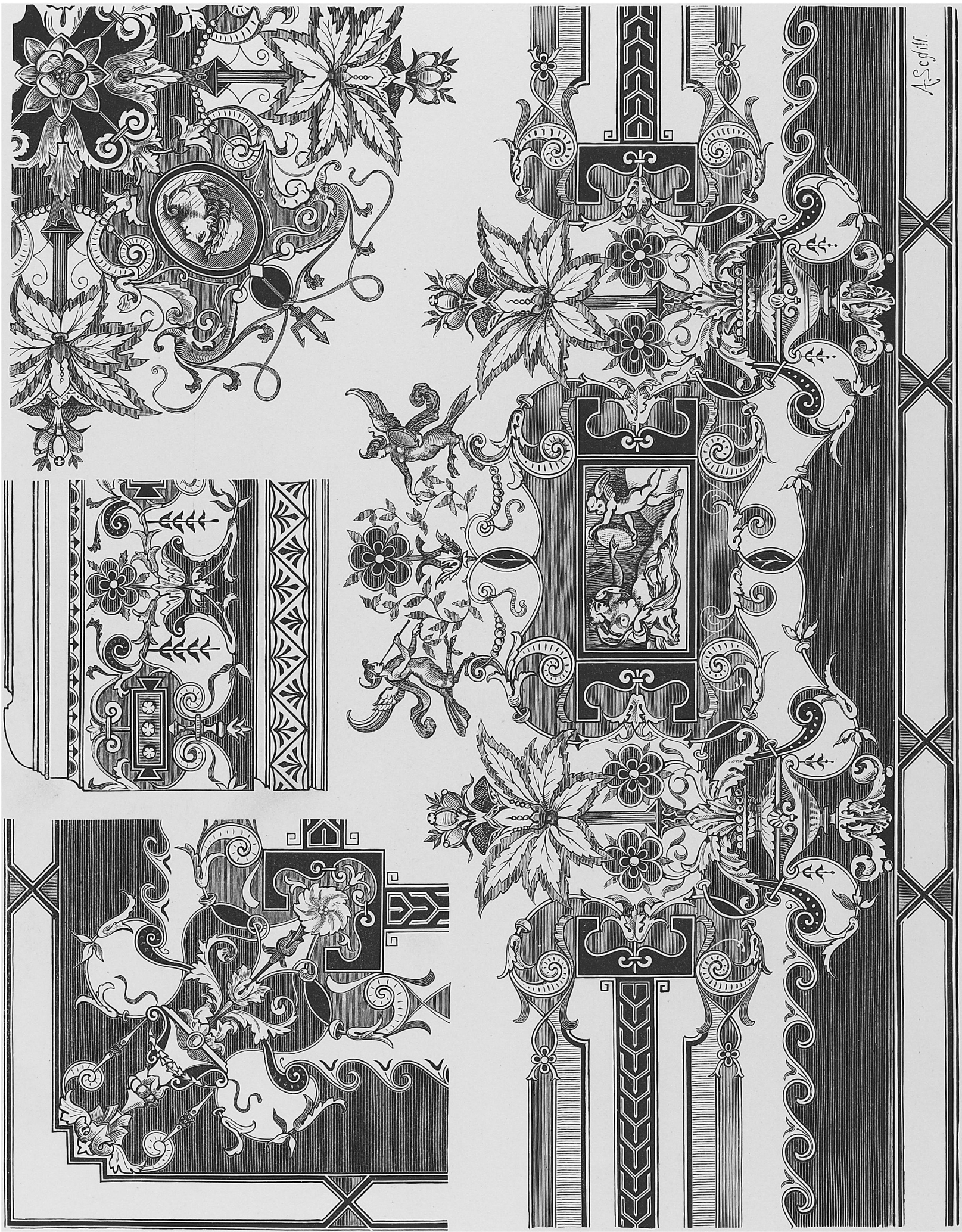


Clock in Carton-pierre by H. Pallenberg in Cologne.

From the Munich Exhibition 1876.



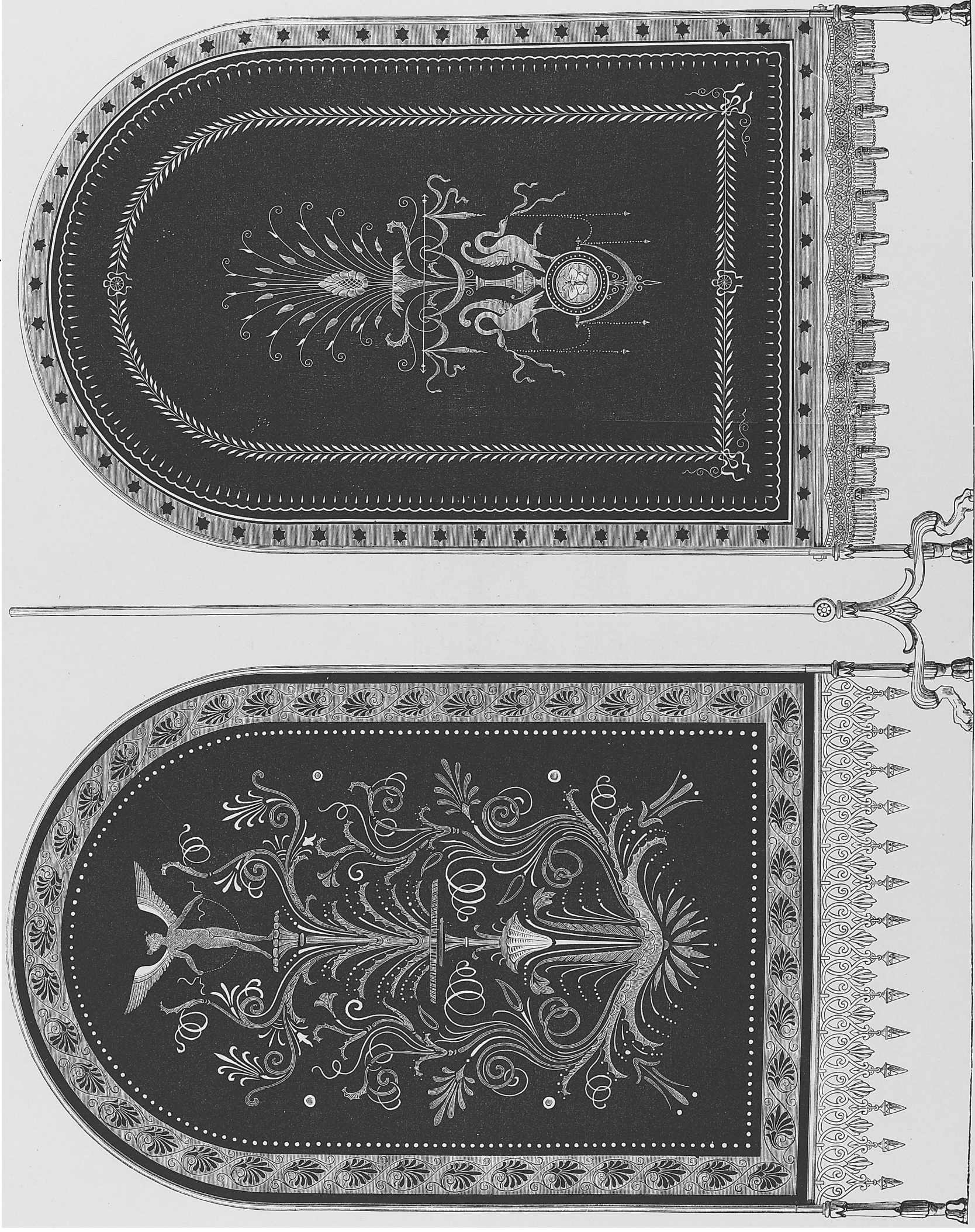
Enamelled Jewelry Box and Door Handles, by Ravené and Sussmann in Berlin.



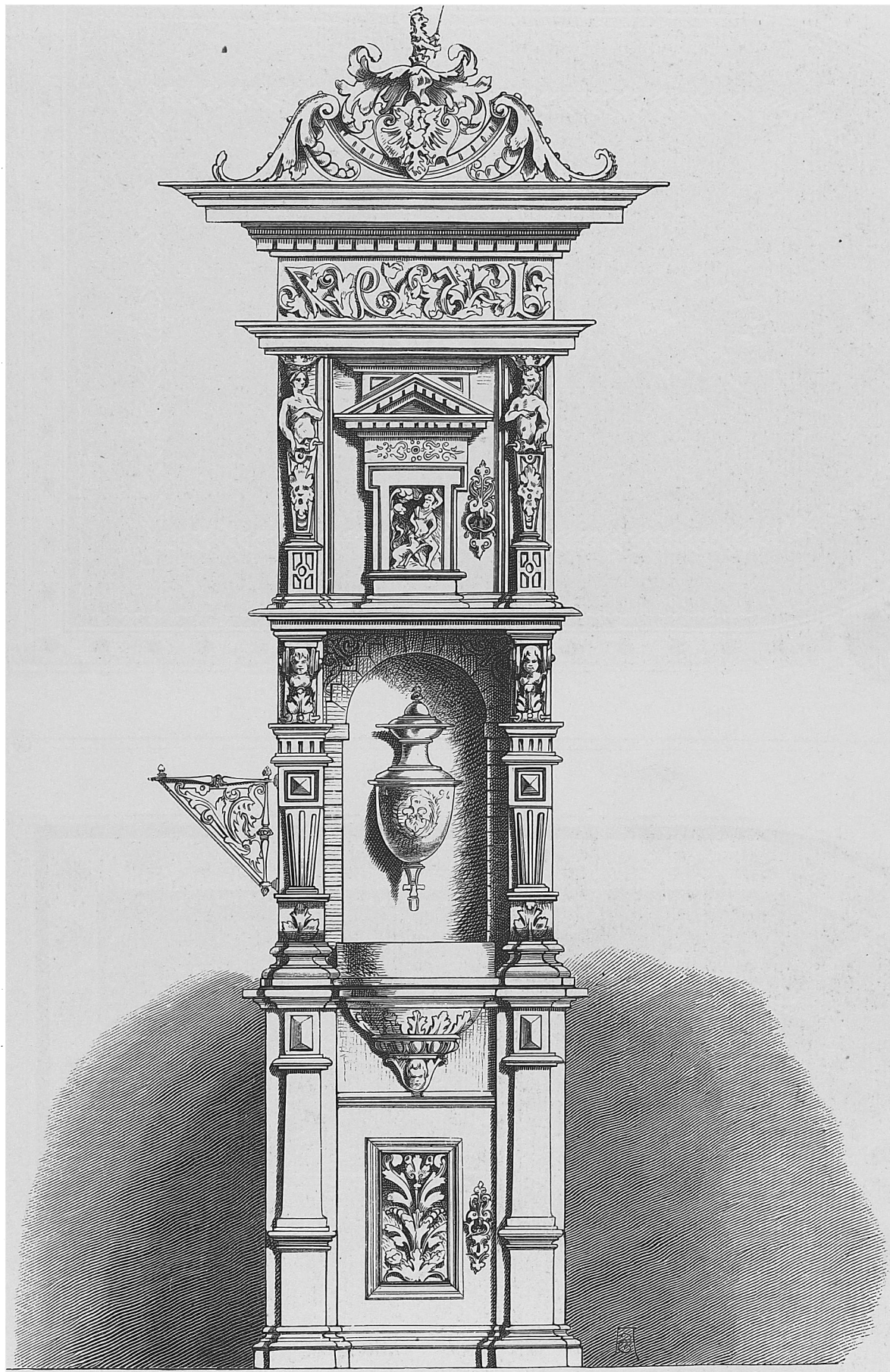
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Carved Wash-hand Stand. German.



Antique Roman Marble Vase; from a Plasters Cast drawn by Prof. C. Riess in Stuttgart.



1.



2.



3.



4.



5.



6.

Patterns of Tiles in Burnt Clay. German.